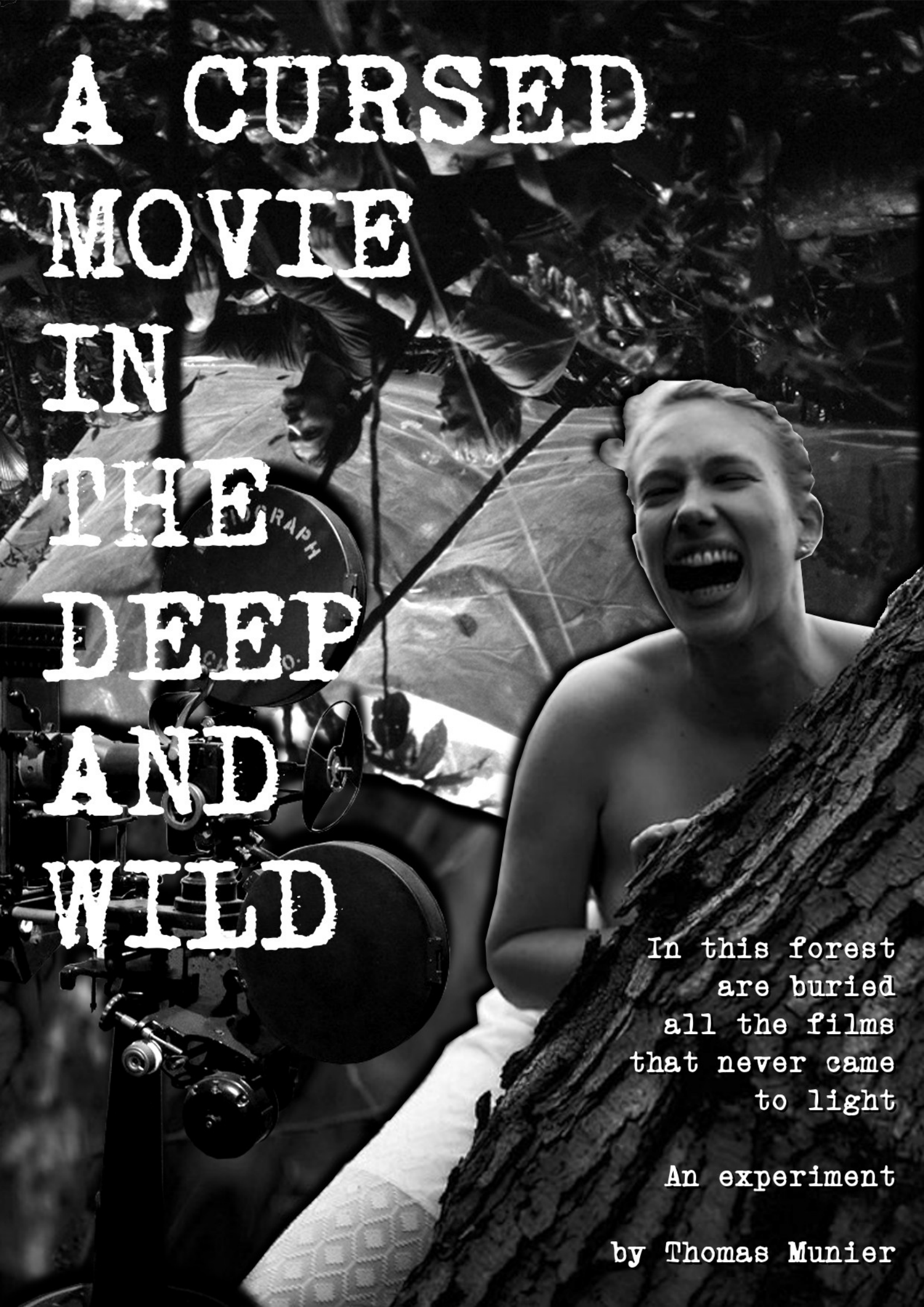




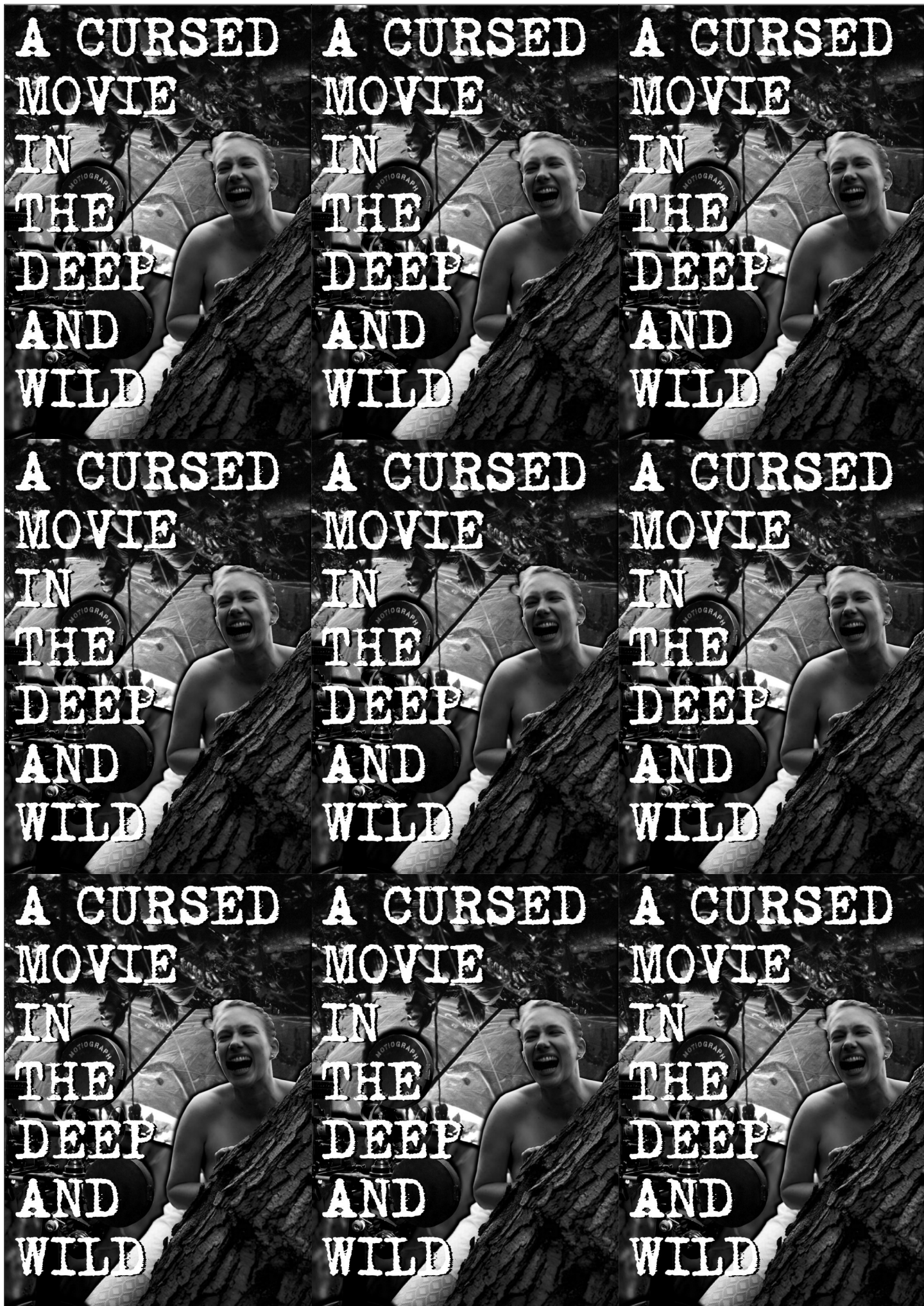
A CURSED MOVIE IN THE DEEP AND WILD

In this forest
are buried
all the films
that never came
to light

An experiment

by Thomas Munier

A CURSED MOVIE IN THE DEEP AND WILD <u>INSTRUCTIONS 1/9</u> (rules reading time: 2 min) (optional cards reading time: 13 min) This is a tabletop RPG or a story game, depending on how you choose to play it or approach it. You can also turn it into a live-action role-playing game. <i>A cursed movie in the deep and wild</i> is above all a fantasmatic experiment that will drag you into the heart of your imaginations. This may resemble a tabletop RPG, except that a strong emphasis will be placed on sets, costumes, acting, lighting, framing, shot/reverse shot—in short, the grammar of cinema will be fully involved in the narration.	<u>INSTRUCTIONS 2/9</u> It will plunge you into the making of a cursed movie centered on the theme of the forest. Those are the main paradigms: The world is falling apart, or has already fallen into ruin. The forest is invading everything, or has already invaded it all. Oblivion eats away at people. The hold transforms things and beings. The egregore embodies our fears. Creatures, mysteriously called "horlas", roam near us.	<u>INSTRUCTIONS 3/9</u> You can play with a stage setter, who takes charge of the sets and the extras. The other players focus on the movie's main characters and on the actors portraying them. You can also play without game setter. Make the cards available to everyone. Determine in advance whether, when a player uses a card, they have the full authority over the aspect it covers, or whether it simply opens a discussion on the topic. You also may, instead of imagining a film, comment on an existing one, for instance <i>Hiver Nucléaire</i>, by Augustin Achouline. https://youtu.be/BfGWyWuMLKQ
<u>INSTRUCTIONS 4/9</u> Agree on a few aspects: Would you frame the entire film or only a few scenes? Would you focus on the film ○■○ or would you engage with the entire meta aspect (preparation ●○○, production ○●○ and reception of the film ○○●)? For emotional safety concerns, see TRIGGER WARNINGS and EDITING TOOLS. Every player may also veto the use of a card.	<u>INSTRUCTIONS 5/9</u> Game aids to improvise the narrative structure: playlist https://chartopia.d12dev.com/chart/31177/ portraits https://chartopia.d12dev.com/chart/24568/ Inflorenza https://outsiderart.blog/millevaux/inflorenza-en/	<u>INSTRUCTIONS 6/9</u> Resources https://outsiderart.blog/in-english/a-cursed-movie-in-the-deep-and-wild-en/
<u>INSTRUCTIONS 7/9</u> Inspirations For the Queen https://en.wikipedia.org/wiki/For_the_Queen_(game)	<u>INSTRUCTIONS 8/9</u> Credits Text by Thomas Munier, public domain Translation help: Dalkyrie Illustration Karsten thomsen, nadja robot, Martin Peterdamn Photography, Licensed under CC-BY-NC, via flickr.com Fonts Carlito Mom's Typewriter OldnewspaperTypes Powderfinger Type Symbola Free for non commercial use	<u>INSTRUCTIONS 9/9</u> Call for suggestions This game is a draft and i am only an amateur cinephile All remarks and contributions are welcome thomas.munier.outsider@gmail.com https://outsiderart.blog/



○○● EDITING TOOLS Cut Take 2 Slow motion Fast forward Ellipse If these tools are used for emotional safety, take some time to discuss them when they are used.	○■○ TRIGGER WARNINGS You can establish three lists of sensitive content: - content that cannot appear - content that may be evoked, but only in an elliptical way - content that deserves to be addressed in detail You can establish a set of correspondences and distortions between what happens on screen and what happens within the production team or the audience.	○○● TITLE Find a title. Are there several titles competing? Why were some titles discarded? Instances: Ayahuasca Hell / The Roots of Evil The Tree / We Will Go to the Woods No More At the Bottom of the Pit, Buried Love Billions of suspended leaves The Hand of the Crow The last hunt The Clandestine Slaughterhouse The Maquis Heart
○○● A FILM SAVED FROM OBLIVION Somebody finds a copy of this film, which no one remembers ever being released in theaters. Where was it found? In a hole beneath a tree? In the arms of an exhumed corpse? On the hard drive of someone who has just taken their own life? In the winding paths of the dark web? In the legacy of an absent parent?	○○● THE MAIN CAST Real or imaginary actors? Do we mix actors from different scenes or eras? What about the relationships inside the cast? Is it similar to or different from the relationships between the characters? What acting paradigm is at work? Actors studio, distance from their character, amateur performance, impro, hidden camera, filmed LARP?	○○● RUIN The production sets fall into decay. The atmosphere within the crew deteriorates. The image disintegrates. Logistics break down. The crew lacks everything. The country is gripped by unrest. Everyone is disorganized.
○○● FOREST Wild animals invade the production. Parasites and vegetation wreck everything. The crew gets lost in the forest. The director grows increasingly fascinated by the wild. People disappear. Noises and visions among the trees.	○○● THE HOLD Someone is bitten by something. A performer is transforming. Major physical changes required by the production. Makeups that are a little too convincing. Deep identity-related questions.	○○● OBLIVION The script gets lost or altered. Performers forget their lines or improvise. Parts of the film disappear during editing. A film reel lost in the wild. Members of the crew suffer from memory disorders. No one remembers this film.
○○● THE EGREGORE Urban legends about the film multiply. It is said that the production is cursed. The crew may have profaned a forbidden site. Subliminal images appear in the film. The crew engages in increasingly superstitious practices. Part of the crew loses their sanity.	○○● THE HORLAS The humanity of the person meant to embody the monster is questioned. Something attacks the production site. Supplies and valuable items disappear. Unidentified sounds are found in the rushes. The director develops an unhealthy obsession with body horror and organic horror.	○■○ CINEMATOGRAPHY Black and white Candle-lit Inspired by painting Day for night Heavily filtered The rawest image possible Droplets, grime, and insects on the camera.

○●○ TITLE	○■○ TRIGGER WARNINGS	○●○ EDITING TOOLS
○●○ RUIN	○●○ THE MAIN CAST	○○● A FILM SAVED FROM OBLIVION
○●○ OBLIVION	○●○ THE HOLD	○●○ FOREST
○■○ CINEMATOGRAPHY	○●○ THE HORLAS	○●○ THE EGREGORE

○■○ STYLE Found footage Hollywood Nouvelle Vague Dogme 95 Giallo Kitchen sink realism African, Asian or Soviet cinema So-bad-it's-good film A remake, a prequel, a sequel, or a reboot of another film	○■○ GENRE Western Psychological drama Disaster film, collapse narrative, or post-apocalyptic film Nordic noir Horror Contemplative film Surrealism Experimental film Auteur film	○■○ CAMERAS Handheld camera Steadicam Digital camera Mobile phone GoPro 3D film Virtual reality film
○■○ EDITING Which scenes are brought forward, and which are cut or shortened? How is the meaning of the scenes transformed? Is the editing pace contemplative or frenetic? Is the editing an artistic gesture, or a hideous butchery? Is the film subjected to obsessive remasterings that increasingly distort its identity?	○●○ THE DIRECTOR Is the director real or fictional? What is their background? What are their obsessions? What past scandals or failures haunt them, and what are they trying to prove? Are they a rough, instinctive director, or a perfectionist? Benevolent or tyrannical? Reasonable or half-mad? Directors may also be toxic, mediocre, visionary, empathetic, dangerous, inexperienced, or jaded.	○■○ VISUAL EFFECTS Raw movie (no artificial effects) Analog film, relying heavily on practical effects (machinery, animatronics, makeup, real stunts and physical destruction) Digital film, with the image heavily manipulated (a lot of CGI)
○■○ FORMAT Teaser Trailer Feature film Short film TV or Streaming series Lost media Music video Vertical drama Neuro-cinema	○○● TEST SCREENINGS What are the audience's reactions? How finished is the film at this stage? What kind of audience is it? Is this a VIP screening for producers, other directors, etc.? Why does someone run off with the film reel at the end?	○○● WITHIN THE AUDIENCE'S INTIMACY Take a look at one or several people watching the film at home or in a theater. What are their reactions? Do they watch the film one or several times? In full, or only in fragments? How does the film affect them? What paranormal phenomena occur in their environment?
●○○ THE PAST Why was this film previously made with another crew, and what happened to that first version? What does this long gap in the résumé of some crew members mean? What can be inferred from the filmography of some of them? Do some members of the crew already have a cursed career? Who arrives on set under threat?	○○○ BUDGET A shoestring budget. It's just a student film. A substantial budget, but with no possibility of additional funding. A budget that spirals out of control over the course of the shoot. The production company goes broke halfway through the shoot. The crew has risked all their personal savings.	○○○ ACTORS' TALENT Are the actors brilliant, mediocre, nepotism hires, cast against type, desperate, possessed, inventive, out of control, control-freak, or walking casting mistakes?

○■○CAMERAS	○■○ GENRE	○■○ STYLE
○■○ VISUAL EFFECTS	○●○ THE DIRECTOR	○■○ EDITING
○○● WITHIN THE AUDIENCE'S INTIMACY	○○● TEST SCREENINGS	○○● TEST SCREENINGS
○●○ ACTORS' TALENT	○●○ BUDGET	●○○ THE PAST

○●○ ON-SET SHITSHOW Budget slashed Torrential rain Equipment wrecked, bodies injured Language barriers everywhere Director, cast, or screenwriter replaced mid-shoot The production is forced to relocate to another country Rough cuts leak online Bitten by insects, drifting into delirium “The evil eye is on you.”	○■○ DEGREE OF COMPLETION The obsessive work of an entire lifetime. A film shot and finished in a rush. An efficient film shot by professionals in record time. Only a single scene was shot. The end is missing. The film was never edited, and there are hundreds of hours of raw footage. Only completely deranged scripts and storyboards ever came to light. A completed film that no one has ever seen.	●○○ TRAINING Actors must undergo extreme martial or spiritual initiations. Months of immersion in the characters' skin. A yolo-style shoot where no one knows the subject. A devouring passion for botany and entomology. Location scouting for future shooting locations or inspiring sites.
○■○ PRODUCTION ERA The twenties The seventies Nowadays The future (for movies in sensorama, immersive experiments, wired to the actors' emotions...)	○○● THIS FILM DRIVES PEOPLE MAD Like the book <i>The King in Yellow</i> or <i>The Sorrows of Young Werther</i>, this film exerts a deeply harmful influence on its audience. Ritual crimes, prophecies, personality changes, disappearances, and amnesia are only some of the symptoms of the deleterious power the film comes to wield over a certain segment of its viewers.	○●○ THE ENVIRONMENT How the local population receives the production. Weather conditions. A shoot in forbidden locations. Oversight by a political commissar. A film made within a cult.
○■○ FICTION, NON-FICTION? A documentary film A mockumentary A propaganda film A memographic film shot in the post-apocalypse of Milesvale to fight against oblivion A personal diary An amateur film A snuff movie or a red room	○■○ ARTISTIC DIRECTION What are the influences? In fashion? In art? In cinema? In literature? Is the artistic direction coherent, or a battleground for ego clashes?	○●○ THE SETS On-location, studio sets, or digital environments? Are the filming locations breathtaking, or will they require significant effort to elevate? Is the film being shot on land or in houses belonging to crew members? Are the shooting locations far from any civilization? How are supplies and logistics handled? Is there any cell service? How dense is the forest?
○■○ SOUND DESIGN Is the soundtrack a faithful capture of the local soundscape or some field recordings have been added? Are the sounds natural, or more artificial, perhaps even otherworldly? Are they soothing or unsettling? Teeming life or a dead silence?	○■○ FRAMING Is the camera limited to ground-level shots of boots and tight close-ups on faces, or does it maintain a distance through sweeping wide shots that are at times majestic and at others unsettling? Does it show the actors head-on, or does it stalk them in the back? Wide or tight shots? Daring long takes with no visible cuts, or frantic, rapid-fire short shots? A conventional full shot or strange vertigo?	●○○ CASTING How was the cast selected? Are the actors in the film of their own free will (perhaps it's the opportunity of a lifetime?), or out of desperation, unknowingly, or even against their will? (for instance, are they political prisoners in exchange for a reduced sentence or better treatment?) What do the casting calls say? How do the casting sessions unfold?

●○○ TRAINING	○■○ DEGREE OF COMPLETION	○●○ ON-SET SHITSHOW
○●○ THE ENVIRONMENT	○○● THIS FILM DRIVES PEOPLE MAD	○■○ PRODUCTION ERA
○●○ THE SETS	○■○ ARTISTIC DIRECTION	○■○ FICTION, NON-FICTION?
●○○ CASTING	○■○ FRAMING	○■○ SOUND DESIGN

○●○ MUSIC What if there was no music yet? Which famous band or artist is rumored to compose the score? Classical, electronic, or saturated drones? Does the music parallel the visuals or serve as a counterpoint? What is the temperament of the person composing the soundtrack? Why was the original soundtrack scrapped? https://chartopia.d12dev.com/chart/31177/	○●○ CHEKHOV'S GUNS Foreshadowed elements, scenes, or allusions will prove to be of crucial importance in its resolution : A featured weapon used later in a murder. A portrait of a person who proves central. A faint noise: a creature's sound signature. A nursery rhyme or proverb as the final line. A gesture becoming a recurring motif. A supporting character as the true narrator. A symbolic animal or plant.	○●○ RED HERRINGS Some Chekhov's guns may turn out to be red herrings (some blatant false leads): a character seems to be the main protagonist but will die in the third shot, the cinematic genre shifts completely in the second half of the film, the initial plotline is rapidly discarded, etc.
○○● THE POSTER Who designed the poster? Does it reveal much about the film or is it enigmatic? Does it emphasize humans or something else? Will it be plastered across every wall or only found on discreet flyers? Are there several versions? Who developed an obsession with this poster?	○○● DVD COMMENTARY A handpicked selection of the crew shares their deep insights as they watch the film, asserting both truths and falsehoods. But who has been silenced? What subtext lies beneath the commentary?	○○○ CONFESSIOAL A member of the crew (director, actor, camera operator, etc.) bares their soul to the camera. Who is this video intended for? Is this confession sincere or is it part of a role or a game?
●●● RUMOR HAS IT Before the production, odd whispers are told about some of the creative leads. On set, truth feels entirely elusive, and the gossip in the crew's trailers carries heavy innuendos. After release, the wildest legends - ranging from petty slander to pure conspiracy theories and unabashed viral marketing - begin to circulate about the film.	○○● PROMO INTERVIEWS It's time to sharpen one's winning smile to sell the film to the press. But behind the polished rhetoric and the veneer of camaraderie, teeth are grinding. Some are already starting to spill their guts, while others are flat-out losing it on air. The most problematic people are squarely ousted from the promotional tour. Yet, in the middle of this morass, some from the crew also report a real and profound human experience, even ecstasy, during production.	○○● LONG AFTER The film is now buried at the bottom of VOD listings. It may already have fallen into oblivion. The promo tour's corporate speak is no longer on the agenda. Some are starting to speak out. Concerning the audience, vast fields of unanswered questions remain. Time has come to unravel them.
○○● THE DECIPHERING Fans as detractors of the film multiply increasingly convoluted analyses and debunks. Dozens of viral videos circulate, scrutinizing the film shot-by-shot. New mysteries emerge faster than the old ones can be unraveled. Some fans worship this reel while haters develop an obsession to reveal the film's dangerous, even malevolent, nature. Some members of the crew receive disturbing calls in the dead of the night. All this shit will end badly.	●●● THE CHRONOLOGICAL ORDER Determine which order to play: - the editing order - the production order - the real timeline (preparation > production > editing > reception) - an absolutely deconstructed order Also determine whether you play step-by-step or allow for large ellipses.	○○● AWARDS CEREMONIES In which festival this movie has been nominated? Which ones snubbed it? Did the crew push hard to get selected? In which categories was the film nominated? Awarded? Refused? How does the crew feel in their dresses and tuxedos in front of camera? How do they feel off-camera in the brutal intimacy of their hotel rooms? What are the crew's outbursts? Will the audience see the official film or its feral uncut version? How do the audience and the jury react?

○■○ RED HERRINGS	○■○ CHEKHOV'S GUNS	○■○ MUSIC
○○● CONFSSIONAL	○○● DVD COMMENTARY	○○● THE POSTER
○○● LONG AFTER	○○● PROMO INTERVIEWS	●●● RUMOR HAS IT
○○● AWARDS CEREMONIES	●●● THE CHRONOLOGICAL ORDER	○○● THE DECIPHERING

○○● SCANDALS Production and promotion would fairly better done if the crew kept a low profile, but life is a wild bull than nobody can tame! Unless it is manufactured drama for the aim of it... Who will punch a reporter or a Hollywood mogul in the face? Who will piss off the critics? Who will be discovered unconscious in their hotel room? Who will lose or gain massive weight in record time? Who will go hero to hobo? Who will dive into drugs? Who will get clean? Who will fall in love with whom and who will dump who?	○○● CANON ACCURACY A collapsing world, an invading forest... This is the high-concept. But who pushed this paradigm during production, sometimes in frank contradiction with the film's genre? Who will sweat blood trying to clear the trees and scrub the ruins? Or rather, how do those paradigms manifest on screen while they were mentioned nowhere in the script?	○○● BASED ON A TRUE STORY The script is not a fiction but a testimony. Who decided to put this story on screen? How do the survivors feel about that? Are they present during production, as consultants or playing themselves? Or are they fiercely opposed to their private lives being exposed? How are they coping with their PTSD? How much of the plot is faithful, and how much is romanticized? Do the crew come back to the locations of the true story?
○○● THE TECHNICAL CREW All the helping hands contributing to the film, sometimes in hellish conditions, and who will be thanked with a generous handshake or with their name in tiny print in the credits... What is the mood inside this crew? Rebellion or submission ? Which factotum exerts a crucial influence on decision makers? Who prepares a sabotage? Who gets absolutely swallowed by the atmosphere of the film? Who has an absolute wild artistic idea that no one listens to?	○○● THE EXTRAS The whole gallery of striking faces and supporting roles. Without them, a film would be nothing but a human desert. Are those extras simple nobodies or faded glories? Are they there by chance or have they sacrificed everything to be on screen? What if the real breakthrough hid among this mass? What insane projects are they brewing backstage? Is it true that the extras shoot nightly another movie which is the true work in gestation?	○○● THE DRIP Forest, oblivion and ruin invade the movie. The movie invades the crew's life. The characters' emotions contaminate the actors. The directing crew lives 24/7 in their subject, no way out. The police are investigating to confirm that the actors are still alive. The film grain remains as a retinal afterimage. The film's characters address directly to certain viewers. No one can truly tell the difference between the footage and reality anymore. The movie swallows part of the audience. Reality is the prisoner of fiction.
○○● ANIMALS On this production bracing the thematic of nature and wild, numerous beasts are employed. Who handles them? Are they well treated? Does what we see on screen reflect the reality of their lives? Are the strangest beasts the result of bold creature effects, or did the production track down actual specimens? Who in the crew gets obsessive with those animals? How do the beasts act off-camera? To whom do the screams heard in the rushes and around the camp belong?	○○● CENSORSHIP This film is hurting. This film is disturbing. Religious and political authorities want to exercise control over it. Rushes are analyzed and butchered. Even the crew is shocked by their own creation and resorts to self-censorship. But uncut versions leak. Some versions whose existence the crew deny in good faith. Could they be manipulated edits?	○○● VERSIONS Between the pirate mp4, the theater version, the DVD version and the blu-ray, many disparities remain. Story and editing are always different. Which is the orthodox version? Who tried to blur the lines ? What if the real message lied in the superposition of all these versions?
○○● THE NOVELIST The film is adapted from a novel and the author has their say, whether invited or not. Some literally accuse the crew of pillaging, others shout that the film disfigures their masterpiece, while others exert a maniacal control over each stage of the adaptation. How does the crew handle the invasive presence or the deafening silence of the author? What influence does their hypnotic personality exert? What answers lie within the novel itself?	●●○ THE SCREENWRITER(S) At its core, a film is is nothing more than pages and pages of sometimes undecipherable script. This one is from a fresh-faced newcomer or a weathered veteran? Has it been written in a frenzy or with a maniacal attention to detail? Is the piece from a strong personality or from a motley crew backed by an army of script doctors? To which point does the script reveal a fragile sanity or a nervous breakdown? Why shouldn't one apply its directives during production?	○■○ MINORITIES Is the cast an example of the ethnic and religious diversity or a sea of white men backed by female roles serving as mere foils? To what extent are LGBT+ or disabled people represented on screen? Was care taken to cast people who share the characteristics of the characters they are meant to portray? Are there vegan sandwiches or bloody steaks served at the cafeteria?

○●○ BASED ON A TRUE STORY	○●○ CANON ACCURACY	○●● SCANDALS
○●● THE DRIP	○●○ THE EXTRAS	○●○ THE TECHNICAL CREW
○●● VERSIONS	○●● CENSORSHIP	○●○ ANIMALS
○■○ MINORITIES	●●○ THE SCREENWRITER(S)	○●○ THE NOVELIST

○○○ THE PRODUCTION ATMOSPHERE Is the atmosphere on set close to the film's or radically diverging? Are human interactions reduced to barked exchanges or is there a perpetual mediation using non-violent communication? Who gets invaded by anxiety? Who resorts to harassment? Which friendships and intense passions come to light? Which ones will explode mid-flight?	○○○ THE STUDIO Is the film autoproduced or handled by a company? A small underground structure or a Hollywood mega-corporation? Are the funders control-freaks or do they live and let live? Did they see the first rushes? If not, how many dozens of messages did they drop on the director's voicemails? Who will they fire? Who are they putting in their place? Do they have a wallet where their heart should be or, worse, do they have some artistic ambitions to fulfill vicariously?	○○○ THE PANDEMIC Does the shoot take place during the COVID era (or another futuristic pandemic)? How do the safety protocols impact the production? Who hides behind the face masks? Does the film get any luck yet to be released in theaters? Or will it die on the vine, killed by the industry's slump?
○○○ THE FILM'S DISCOURSE ABOUT CINEMA Many auteur films and even so-bad-it's-good films carry an underlying subtext about the industry. What about this one? To what extent do the on-screen events carry a subliminal message about the torments of artistic careers that collapse under the weight of show business or their own unbridled ambition?	○○○ THE MAKE-UP To what extent is the make-up meticulous or realistic? Why do some actors refuse to remove their make-up at the end of the day? Which toxic or codependent interaction develops between make-up artists and actors? What effect do hours of physical transformation have on the psyche?	○■○ THE COSTUMES Whether they are stinky rags or haute couture outfits, costumes are a major element of the film's identity. How do the stylists express their vision on set? In what way do the costumes stand out? What physical and mental transformation takes place in the actors who wear them? Is it true that some costumes used to belong to someone before, whose story literally seeps through the pores of the cloth?
○■○ SUBLIMINAL IMAGERY Parasitic images appear very briefly in the final cut or in the rushes if you watch it frame by frame. Who integrated them? Is the movie haunted? What do the images show? Forest shots, cryptic texts, children swinging, fixed faces, monstrous things, erotic pictures, or inserts whose sheer incongruity is unsettling? What if the film said something else when played in reverse? What is the psychological effect on viewers who see them while unaware of it?	○■○ THE FILM'S EPOCH When does the plot take place? Contemporary? Historical? Futuristic? Alternate History?	○○○ METAPHYSICAL QUESTIONING Who among the crew dives into deep philosophical questioning? Who will be initiated into shamanic drugs? Who sees their lives shaken by emotional or intimate upheavals? Who feels the world opening up beneath their feet and makes a fresh start? Who claims to have all the answers? Who made a pact with the devil so that the film could see the light of day?

○○● THE PANDEMIC	○○● THE STUDIO	○○● THE PRODUCTION ATMOSPHERE
○■○ THE COSTUMES	○○● THE MAKE-UP	○○● THE FILM'S DISCOURSE ABOUT CINEMA
○○● METAPHYSICAL QUESTIONING	○■○ THE FILM'S EPOCH	○■○ SUBLIMINAL IMAGERY